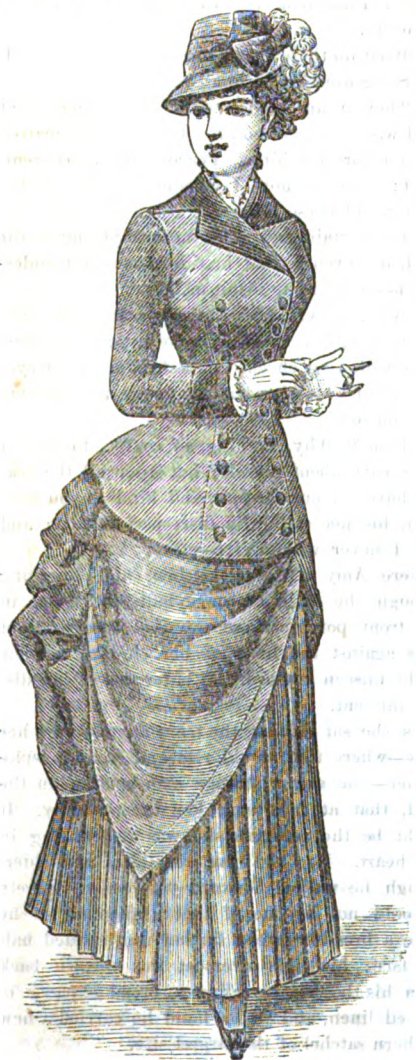


EVERY-DAY DRESSES, GARMENTS, ETC.

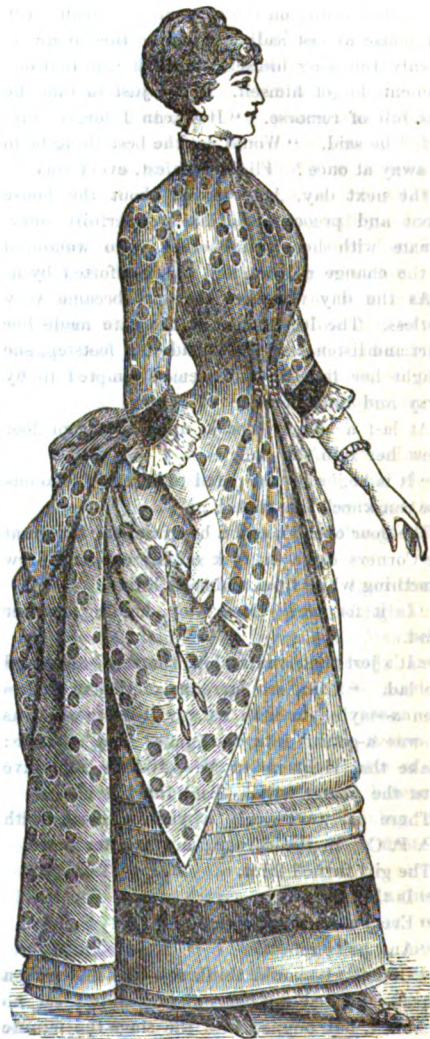
BY EMILY H. MAY.

No. 1—Is a walking-costume, of navy-blue cashmere, camel's-hair cloth, or ladies'-habit cloth; the latter is the heaviest material. The

as alpaca. The tunic, which is pointed at the sides, is arranged in full puffs at the back. A plain round waist, with belt and buckle, com-



No. 1.



No. 2.

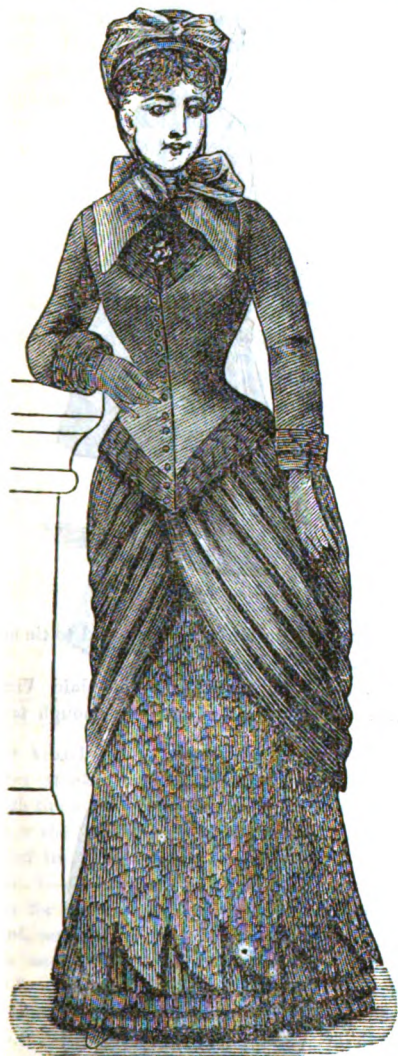
underskirt is box-plaited and kilt-plaited on to a foundation-skirt of silk, if made of cloth. The lighter-weight goods may be made on a foundation of the same, or of a cheaper material, such

as alpaca. The tunic, which is pointed at the sides, is arranged in full puffs at the back. A plain round waist, with belt and buckle, completes this costume for house-wear. Over it, for the street, is worn the double-breasted casaquin bodice, fastened with two rows of velvet buttons to match the velvet collar and cuffs. Many ladies

substitute a "Jersey" for the indoor-dress, so saving both the expense of making and material for the indoor-dress, as the "Jersey" can be made useful for any costume. Ten to twelve

at the waist, and falling in points over the front of the skirt. The back is draped as a long tunic, almost touching the hem of the skirt. This overdress is of the figured material, whatever it may be. High standing collar and cuffs of velvet. This costume may be made of any figured and plain material, either woolen or silk. Eight yards of surah-silk for underskirt, one yard of velvet, eight to ten yards of figured material for overdress, will be required.

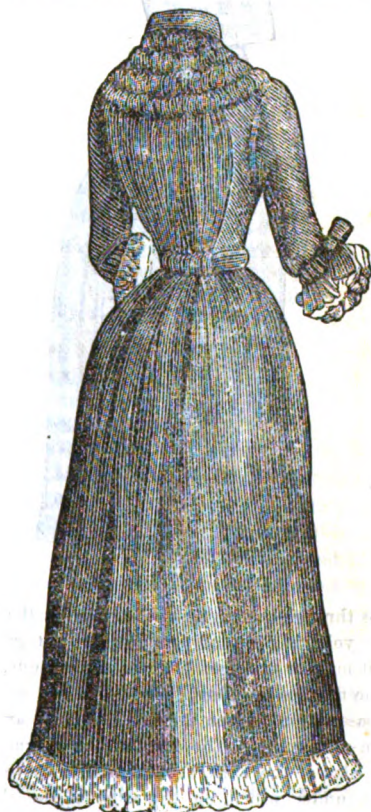
No. 3—Is a mourning-costume, of Henrietta-cloth—or cashmere—and crêpe. The underskirt is edged with three knife-plaitings of the material, put on to a foundation-skirt, which is faced on the outside with the material, and the knife-plaitings overlap each other. Over this is a plain front, sides, and half depth at the back, all of crêpe, which is cut out on the edge in long leaf-shaped dents, bound with the material of the dress. The paniers which cross the tablier, and also the full



No. 3.

yards of double-fold material will be required, and three-fourths of a yard of velvet.

No. 2—Is a young lady's toilette, of either cream-colored surah or nun's-veiling, plain and figured either with brocaded flowers or large polka-dots. The skirt has a wide velvet band, cut on the bias, and put on with a blind-stitch; over this are three two-inch-wide tucks, then plain to the waist. The bodice and tunic are in one, forming a Princess polonaise, gathered



No. 4.

drapery at the back, are of the material. The pointed bodice has a wide band of crêpe on the edge, narrowed towards the front. There is also a wide pointed collar of the crêpe, and cuffs to

match. Four to four and a half yards of crêpe, and eight yards of Henrietta-cloth or cashmere, will be required. Small crêpe or crocheted buttons.

No. 4—Is a new and very pretty model for a peignoir, of self-colored cashmere—either rose, pale-blue, crimson, or a soft gray. There is a lining made to fit the figure. The side-pieces of the back are plain, and the fullness is gathered from the round yoke into the waist—enough to make the fullness of the back of the skirt. The fronts fall loosely from the yoke, and are confined at the waist by the sash-ribbons, which



No. 5.

pass through the casing at the waist at the back. The yoke is made of four rows of flat gauging, or it may be arranged to form slight puffs. The same finishes the sleeve, through which a ribbon is passed, and ties on the outside of the arm. A turn-over collar. The front of the peignoir and the edge of the skirt are trimmed with torchon-lace, under which, on the edge of the skirt, a knife-plaiting is put to keep it in place, and to guard the lace from contact with the carpets. A balayeuse may still be added with advantage, although this peignoir has no train, as may be seen. Two rows of lace edge the sleeves. Eight yards of cashmere, and twelve yards of lace, will

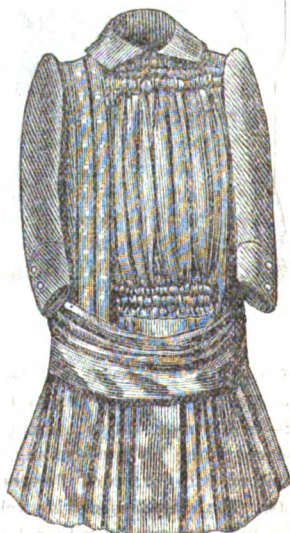
be required. Three yards of three-inch-wide ribbon for the waist, and three and a half yards



No. 6.

of narrow ribbon for the sleeves, and to tie under the collar.

No. 5—Is an ulster-wrap, of plaid Vienna-cloth. The garment is cut long enough to just



No. 7.—A.

escape the hem of the dress, thereby making a complete costume of itself. The front buttons

down to the edge of the wrap. The fullness of the back is arranged in hollow plaits. The cape is separate, and adjustable at will, according to the demands of the season. Collar, cuffs, and pocket-flaps of beaver-fur. The collar is fastened to the wrap and not to the cape, as might be supposed. Five to five and a half yards of cloth will be required. One and a half yards of beaver-fur trimming to form the collar, cuffs, and pocket-flaps. Two dozen large bone buttons.

No. 6.—For a little girl of seven years we



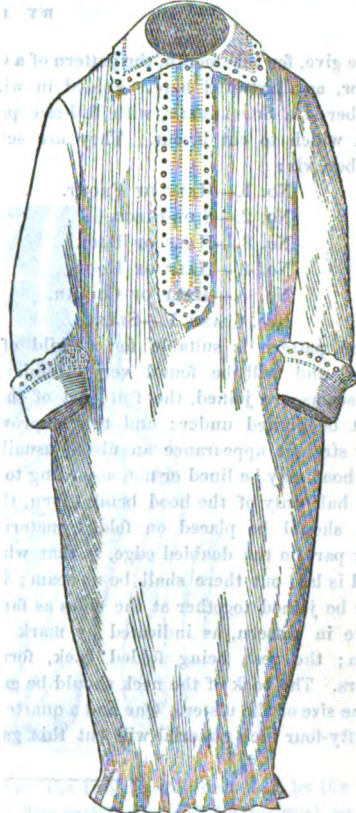
No. 7.—B.

have kilted skirt, collar, and cuffs of striped Jersey stockinette. The waist is a Jersey, to match the color of the stripe. A wide silk scarf covers the join of the Jersey and the kilts, and is tied in wide loops at the back.

No. 7.—Gives the front and back view of costume for a boy of five years. The skirt is box-kilted, and the waist gauged to a narrow yoke, back and front; also gauged at the waist-line. The front buttons on the right side. A sash of the material is arranged across the front, and the

ends at the back are caught up under a button, as may be seen in illustration. Small turn-over collar and cuffs to match.

No. 8.—Is a night-dress for small children, made of long-cloth or cotton-flannel, with narrow



No. 8.

Hamburg-edging for trimming. The fullness at the bottom of the skirt is supplied with a casing and draw-strings; and the garment is made sufficiently long to admit of drawing and fastening at the bottom, to keep the baby-feet surely covered.

PORTFOLIO COVER, Etc.: IN EMBROIDERY.

BY MRS. JANE WEAVER.

In the front of the number we give another of those beautiful and costly colored patterns only to be found in "Peterson." It is a design for a portfolio-cover; but it can be used for many purposes, as it will look equally well for handkerchief-sachet, night-dress case, etc., etc. If used for a portfolio, it may be on kid, silk, satin,

gray linen, or any material that is most convenient. The spray is in raised satin-stitch, and carefully shaded. Gold twist is worked in after the satin-stitch is completed, to give it brilliancy. The original design, from Paris, is done in shades of red and brown; but the flowers may be either blue or white, and the leaves green, if preferred.

CHILD'S ULSTER: WITH SUPPLEMENT.

BY EMILY H. MAY.

We give, for this month, the pattern of a Child's Ulster, as illustrated here. Folded in with the number is a SUPPLEMENT, with full-size patterns from which to cut it out. They are seven in number, viz:

- No. 1.—HALF OF FRONT.
- No. 2.—SIDE-PIECE.
- No. 3.—HALF OF BACK.
- No. 4.—HALF OF HOOD.
- No. 5.—HALF OF COLLAR.
- Nos. 6 AND 7.—SLEEVE.

The pattern is suitable for a child of eight years, and will be found very useful. When the seams are joined, the full part of the skirt must be plaited under: and this improves the very straight appearance an ulster usually has. The hood may be lined or not, according to fancy. The half only of the hood being given, the pattern should be placed on folded material, the back part on the doubled edge, so that when the hood is laid out there shall be no seam; it must then be joined together at the sides as far as the curve in pattern, as indicated by mark in diagram; the rest, being folded back, forms the revers. The back of the neck should be gathered to the size of the ulster. One and a quarter yards of fifty-four inch material will cut this garment.

We also give, on the SUPPLEMENT, another of those designs for painting a plate, which were so popular last year. The pattern also can be used



for embroidery. We also give, on the SUPPLEMENT, a handsome braiding-pattern, which can be used for a variety of purposes.

PATTERN IN LACE TRIMMING.

BY MRS. JANE WEAVER.

Are you in want of a nice broad trimming for your baby-brother's pelisse, or for that coquettish tea-apron of yours in colored saten? You cannot choose anything better than the border in cotton and cordon braid given in the front of the number. The little stars are all made separately; therefore, having first decided on the length you will require, you can calculate about the number, and lay in quite a stock. Each star is made as follows: * 9 ch.; turn, and into the 8th work 1 s.c., 1 d.c. into the 7th; 1 treble into the 6th, 5th, 4th, 3d, and 2d; 1 s.c. into the first. Repeat five more times from *, join the 6th spoke to the 1st, making the centre a little hole.

To arrange the stars with the braid-work, 8 chain and 1 s.c. for nine successive purls of braid; 9 ch. miss 1 purl, 1 s.c. into the next; (182)

* 5 ch.; take up one of the stars and work 1 s.c. into the tip of one spoke, slip-stitch round to the tip of the next, and, missing 2 purls, connect by a s.c., do the same to the 8d spoke, and from the tip of the 4th work 5 ch., miss 2 purls, 1 s.c., 9 ch., miss 1 purl, 1 s.c. * add another star as before, repeating from * to *. The third star, slip-stitch all round, attaching it spoke by spoke, with 2 purls between, then work down the other side; 5 ch., 1 s.c., missing 2 purls, 4 ch., 1 s.c. into the 5th of 9 ch. opposite, 4 ch., 1 s.c. into the braid, missing 1 purl, 5 ch., slip-stitch the remaining half of the star, fastening it at the same time to the braid, and continue from *. Finish the 1st star to match, then 5 ch., 1 s.c., 4 ch. 1 s.c. into the 9 ch. opposite, 4 ch., 1 s.c. You have now finished the inside of one division;

start again with 3 ch. and 1 s.c. into the 9 following loops, and proceed as before. The alternate flutes, left hollow, are filled in in exactly the same way; but at the top, three vandykes instead of two are formed, and, in place of the small scallops, are 8, 9, or 10 ch., according to the size of the braid, with 1 ch., 1 s.c., successively into the 3 centre purls of the curve. Now complete the lower edge by scallops of 5 or 7 ch. and 1 d.c. above each of the 3 ch. and 1 s.c. What a pretty cuff this design would make for one of the fashionable tight-fitting sleeves!

TRAVELING-CASE.

BY MRS. JANE WEAVER.



We give here an ornamental traveling-case for night-dress and toilette requisites, partly opened. The drawn pocket of oiled silk has compartments for sponge, soap-box, and such etceteras, while runners and elastics on the opposite flap serve for holding button-hook, nail-scissors, comb, and all the many items of a lady's wallet. The embroidery of the outer cover is in double cross-stitch—that is, one of the ordinary slantwise crosses overlaid by a straight one, the needle being brought out in readiness for it

between the two threads occupied by the under cross. The easiest material for this work would be the fashionable and dark-colored woolen canvas; but this kind of work may be done on plush, by means of working over canvas and then drawing out the threads. To finish off this traveling-case, a mixed cord to match is sewed round the edge, and ribbon-strings are attached to the pointed flap. A lining of colored silk, satin, or even sateen, is necessary for showing off the open-work.

CENTRE-PIECE FOR TABLE-COVER, Etc.

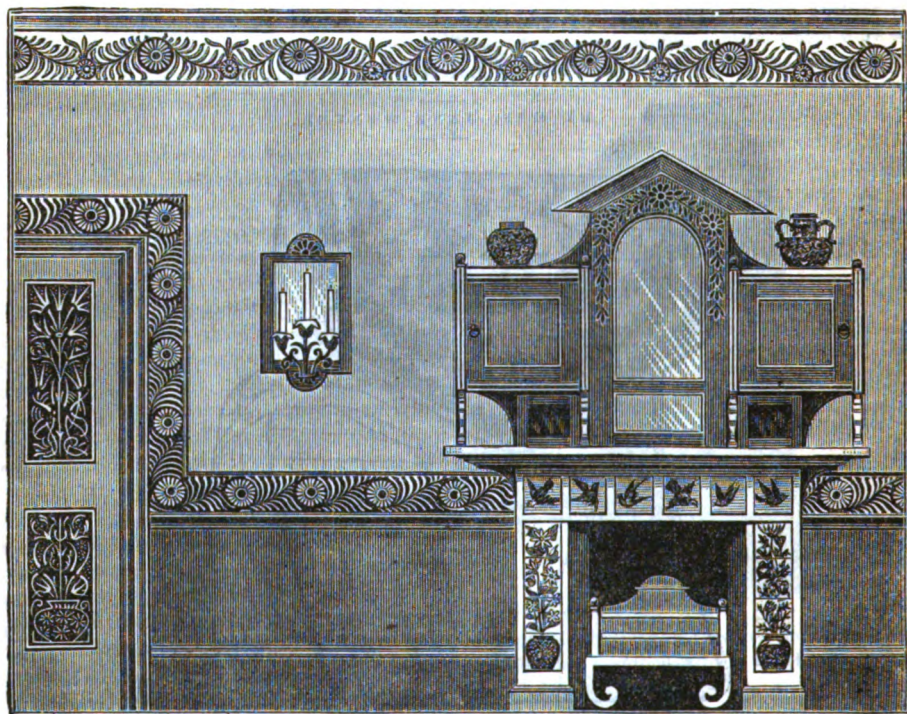
BY MRS. JANE WEAVER.

In the front of the number, we give an effective and pretty design for the centre-piece of a small table-cover, foot-stool, etc. The foundation material may be satin, cloth, or velvet, and the design is worked in with gold thread, laid on and

sewed down with colored silks. The stems, leaves, flower, and body of the bird are all done with the gold thread. The heavy black outlining of the bird do in some bright-colored silk. This is an unusually pretty affair.

STENCIL DECORATION. No. 1.

BY FREDERICK MILLER.



Stenciling is one of the most artistic methods of decorating a room, and one that is also comparatively economical. It is so simple, besides, that very little practice is required to give one facility in the process. We have thought that our fair readers would be interested in it, especially as a knowledge of it will enable them, if they choose, to decorate their own rooms.

A stencil consists of a plate of thin metal, card-board, or paper, with a pattern cut out; and in order to transfer this pattern to any other surface, you place the perforated plate close to the surface to be marked, and, with a stiff-haired brush, you brush the proper color over the plate. The color, passing through the cut-out portion of the plate, leaves an exact impression of the pattern on the material underneath. Most of our readers are already acquainted, however, with stenciling: for they have seen packing-boxes or bundles marked in this way. Many have them-

(184)

selves been used to marking their linen by having their names cut in a thin sheet of metal, and brushing indelible ink over it. This is stenciling; and it is only necessary to carry the process out, with different patterns, tastefully, to decorate any wall, in any room. We give, at the head of this article, an engraving of a room thus stenciled, from which our fair readers can see what a beautiful effect may be produced by this process.

Stenciling a room obviates the necessity of papering it—though paper may be advantageously employed in connection with stenciling, as we shall proceed to show. If you can afford the first outlay, you will find it cheapest in the long run to paint your walls, however, and use no paper at all—that is, if you wish to employ stenciling. You might have the walls painted in nice quiet tones of color, and stencil a few borders and patterns to relieve the bareness. The engraving we give represents a room thus painted and

stenciled. The dado, which, as will be seen, reaches to the top of the fire-place, is finished above that with a stenciled border, which is also carried around the door-frame. A somewhat similar pattern is employed as a frieze, at the top of the room. The dado is painted in a darker color than the wall above it. A painted wall, we may add, does not hold dirt like paper, and when soiled can be washed. But the expense is in the way of the general use of paint. There is a cheaper medium, however: which is distemper; and of this we shall now proceed to speak:

Distemper is, in fact, a better kind of white-washing. Ceilings are distempered, and if the distemper is tinted to some agreeable color, it has a beautifully soft and harmonious appearance, and will wear a considerable time. It is a good plan, when you use distemper, to have the lower portion of the walls papered with some simple dado pattern. The lower part of the wall is, as we should already have explained, termed the dado, and there are papers designed expressly for this purpose. The objection to carrying distemper to the ground is that the surface is very easily marked, and, if it gets dirty or soiled, nothing can be done to it: for as distemper is only whitening and size, it cannot be washed.

Stencil patterns need not necessarily be cut out of tin-foil: for thick drawing-paper will do: and that is the material most easy to be obtained. The knife with which a stencil is cut out should have a point, and be kept very sharp; and the stencils should be cut out on a sheet of glass, so as to allow the knife to be moved with freedom. The designs should be simple. A great point to be observed is leaving "ties," as they are called, to strengthen the stencil. We must explain what we mean by "ties": Suppose you wish to stencil the letter O. You can see that if you cut out the portion that is to be black, the inner part would

drop out. To prevent this, you leave a narrow strip—at the top and bottom—uncut: for in this way you keep the centre portion fast to the outer; and these two uncut portions are "ties." In all stencil designs, the "ties" are a most important point to be observed. Without a sufficient number of "ties," your stencil will be too weak to last, and after awhile will break down. The great thing, therefore, in designing for stenciling, is to utilize the "ties" as far as possible in the design by making them form parts of the design itself. In our next article, we shall give patterns of such designs, which our fair readers can copy. Of course, there are some "ties" that are unavoidable, as in the case of the letter O given above; these have to be touched in afterwards by hand; but as this touching-in requires time, it is best, as far as possible, to make the "ties," as we have already said, part of the design.

We will now assume that your stencils have been cut. If they are cut of paper, give them two or three coats, back and front, of knotting varnish, to be bought at a good oil-shop, or from a house-painter. This will make them water-proof and tough. Mix up your color of the requisite tint; if for paint, with oil-colors; if for distemper, with whitening and size. In the former case, it is as well to provide yourself with some flake-white, ground in oil, and some ordinary tube-colors. Tint your white with the tube-colors, and use turpentine to thin the white; but be careful not to make your color too thin. Stencil-brushes are fitted on to short round stump-handles, the hair being stiff. For large patterns, use large brushes. The brushes can be bought at any good color-shop, or dealers in painting-materials, etc., and are not expensive.

In our next number, we shall follow up this subject, and give numerous patterns for stenciling.

PAINTED CHINA PLATE, ETC.

BY MRS. JANE WEAVER.

We give, on the SUPPLEMENT, another of those beautiful designs for painting a china or terra-cotta plate, but which may be used also in embroidery. The design is in humming-birds, and a Mexican flower resembling the pink honeysuckle, also the yellow azalea. The flower is of a pale-pink, its tube or calyx of a maize-color, shaded into the pink. The leaves are of a sage-green, shading off to a green-white at the edges. The bird on the wing has a rich scarlet breast and tuft; the wings are a cinnamon-brown, darker

brown, and scarlet. The bird resting has a dark-cardinal tint for the back, and a copper-colored head, the wings of a yellow olive-green. The feet of both birds are a red-brown.

The color of the plate should be the palest green, or cream-color, or the centre of the latter color and the rim a pale-green. Painted on the paper design, or on cream satin, it would make a pretty hand-screen. Or the same pattern may be done in embroidery, employing the usual outline-stitch.



LES MODES PARISIENNES
FEBRUARY, 1884 THE BELL
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PETERSON'S MAGAZINE.
ENTERING THE CHURCH.



CHILDREN'S FASHIONS FOR MARCH. CHILD'S COLLAR. BONNET.



WALKING-DRESSES FOR SPRING.



WALKING-DRESSES FOR SPRING.



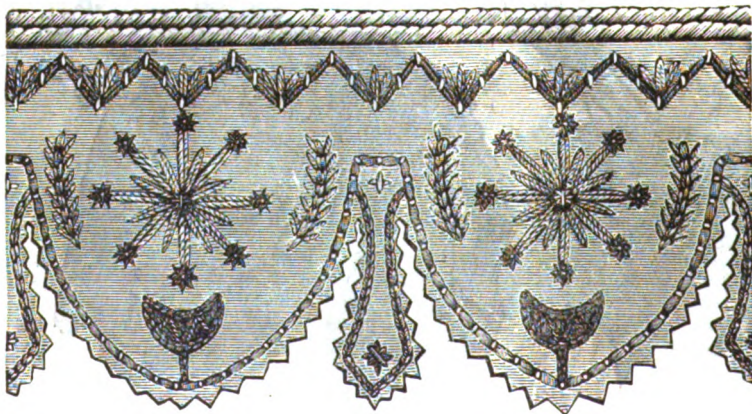
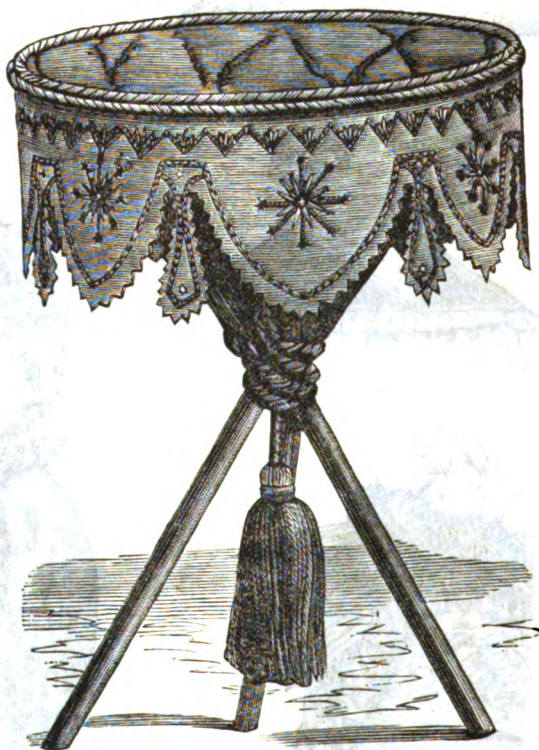
* SPRING JACKET. NEW STYLE OF DRESSING HAIR. HAT. SHOE-BUCKLE.



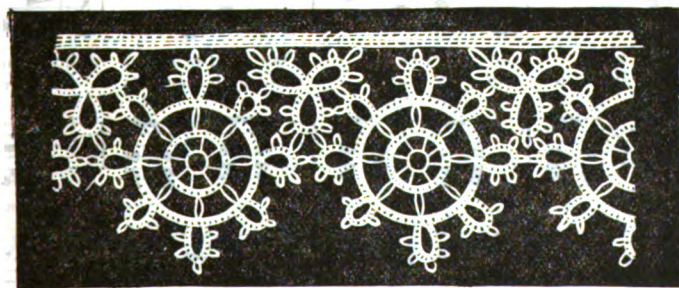
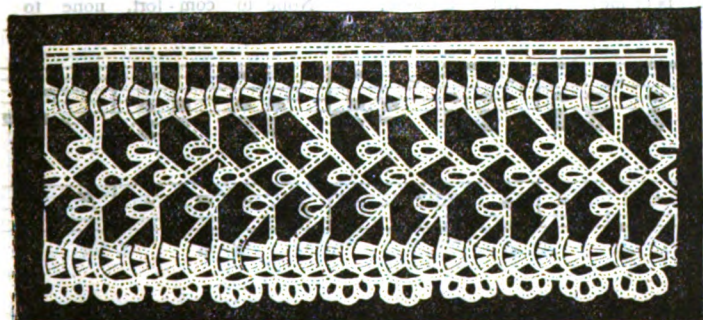
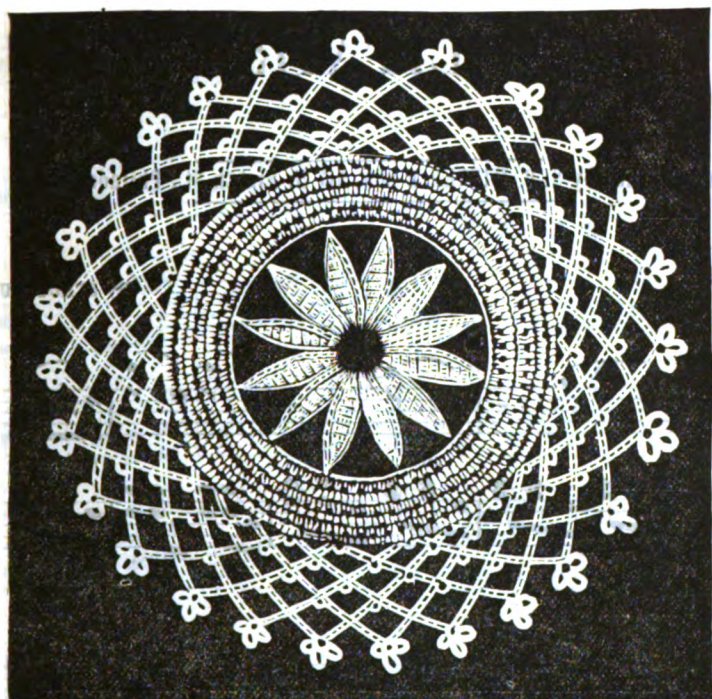
SPRING MANTILLA. BONNET. HAT. JABOT.

ANNE Alice

Marquise



TRIPOD-TABLE, WITH DETAIL. NAMES FOR MARKING.



PATTERNS IN CROCHET.



DINNER OR OPERA DRESS.